sfaa SAN FRANCISCO ART ASSOCIATION BULLETIN

JANUARY 1949 · VOL. 15 · NO. 1

1949 ANNUAL OF PAINTING AND SCULPTURE

The 68th Annual Exhibition of Painting and Sculpture by the S. F. A. A. will be February 24 through March 20, 1949, at the San Francisco Museum of Art. The following media will be included: oil, tempera on canvas or panel, collage, sculpture, construction, mosaic or other media suitable for exhibition in this Annual.

In addition to the usual regulations governing this Annual, there has been added a *special notice to sculptors who live further than 100 miles from the Bay Area:* There will be a special meeting of the sculpture jury to examine photographs of work on January 22, 1949. This meeting is arranged in order to save sculptors the expense of shipping work which may not be accepted for the Exhibition. The Jury's decision at this meeting will be final. Photographs must be accompanied by entry blanks, but the label supplied with the blank should be retained for the actual work. On receiving a verdict of acceptance from the Jury, the work must be sent immediately by prepaid express. The work will be returned at the Museum's expense. No work in excess of 300 pounds will be accepted.

CALENDAR

January 22, 1949, last day for return of entry blanks to the registrar, San Francisco Museum of Art, Civic Center, San Francisco.

January 24 and 25, work delivered by hand will be received at the Registration Office, S. F. Museum of Art, between the hours of 1-5 Monday, January 24; and from 1-5, 6-8 Tuesday, January 25. Work sent by express must be sent prepaid and must be received by January 25. Artists sending their work by express will have accepted work returned free; work not accepted will be returned express collect. Artists of the East Bay may deliver their work to Swasey's in Berkeley, or the Oakland Art Gallery on January 26, between 1-5. The Museum will return this material, whether accepted or not, to the same centers for collection at the close of the Exhibition.

February 1 and 2, meeting of the Juries of Selection and Awards.

February 23, a reception and preview will be held at the San Francisco Museum of Art, open to members of the S. F. A. A., the San Francisco Museum, the exhibiting artists and their guests from 5:30 to 7:30 p. m.

JURIES

Jury of Selection for Painting: Jermayne MacAgy, Elwood Graham, Robert Church, Edward Corbett, Richard Freeman. Alternates: Edgar Dorsey Taylor and John Humphrey. Jury of Awards for Painting: Jean Varda, Leah Rinne Hamilton, Margaret Peterson.

Jury of Selection and Awards for Sculpture: Robert B. Howard, Richard O'Hanlon, Ralph Stackpole. Alternate: Blanche Phillips.

PRIZES

$300, A Special Prize, for work in any medium in this exhibition (details regarding the donation of this prize will be announced at the opening of the Exhibition), $300 Anne Bremer Memorial Prize for Painting, $300 S. F. A. A. Emanuel Walter Purchase Prize (for work in any medium), $250 Anna Elizabeth Klumpke Prize for Portrait or Figure Painting, $100 William L. Gerstle Prize for Figure Composition in Painting, $50 Edgar Walter Memorial Prize for Sculpture, $200 The Artists' Council Prize for Painting, $200 The Artists' Council Prize for Sculpture.

The San Francisco Art Association takes pleasure in offering with this Exhibition several additional prizes which have been made available by the generosity of the following contributors: American Trust Co., Anglo-California National Bank, Bank of California, Crocker First National Bank, and San Francisco Bank. These prizes are: $150 Prize for Painting (open only to members of S. F. A. A.), $150 Prize for Sculpture (open only to members of S. F. A. A.), $100 Prize for work in any medium, $100 Prize for work in any medium.

The San Francisco Museum of Art ordinarily plans to make one purchase from the Annual for its collection. The work is selected by the Accessions Committee of the Museum and is awarded only if this Committee finds an item that fits into the Museum collection.

TO ALL OUR MEMBERS AND FRIENDS . . .
HAPPINESS AND SUCCESS THROUGHOUT THE NEW YEAR!

ALBERT M. BENDER GRANTS-IN AID

The Board of Directors of the S. F. A. A. and the Trustees of the Albert M. Bender Memorial Trust announce the annual competition for grants-in-aid in the fields of art and literature.

Shortly after Mr. Bender's passing on March 4, 1941, this Fund was established to commemorate his life by some form of memorial. Plans are being made to award four grants from the Fund this year, two in art and two in literature, each carrying a stipend of $1,200.

Final date for receipt of applications will probably be set for early spring . . . exact date to be announced later. Formal announcement of winners will be made on March 17, 1949. Further information and application blanks may be obtained from the San Francisco Art Association, 800 Chestnut Street.

THE ABRAHAM ROSENBERG TRAVELING FELLOWSHIP

This Fellowship was established by the late Abraham Rosenberg to further the development of mature artists of painting or sculpture who have demonstrated their ability to accomplish distinguished original work of professional quality. The Fellowship may not exceed $1,500 and is intended to help qualified artists who need extended study in their particular field.

An applicant must be, or have been, registered in the California School of Fine Arts for at least two semesters. Primarily, this Fellowship is intended for study abroad, but the Committee of Selection is also authorized to consider applicants who desire to pursue special research in this country.

Applications for the next award of this Fellowship must be received by the Board of Directors of S. F. A. A. by February 14, 1949. Work must be delivered Saturday, February 19, from 9 to 12 a.m. or Monday, February 21, from 9 a. m. to 5 p. m. Information is available through the S. F. A. A., 800 Chestnut Street, San Francisco.

ARTIST MEMBERS, SAVE THIS DATE:

Tuesday evening, January 11, 8:00 P. M. at California School of Fine Arts . . . David Parks, Chairman of the Artists' Council, announces that there will be a meeting open to all Artist Members of the Association. Purpose of this meeting is to elect (or re-elect) five members to the Council. David is anxious to have as many Artist Members there as possible, because this is the artists' opportunity to have their representatives on the Council.

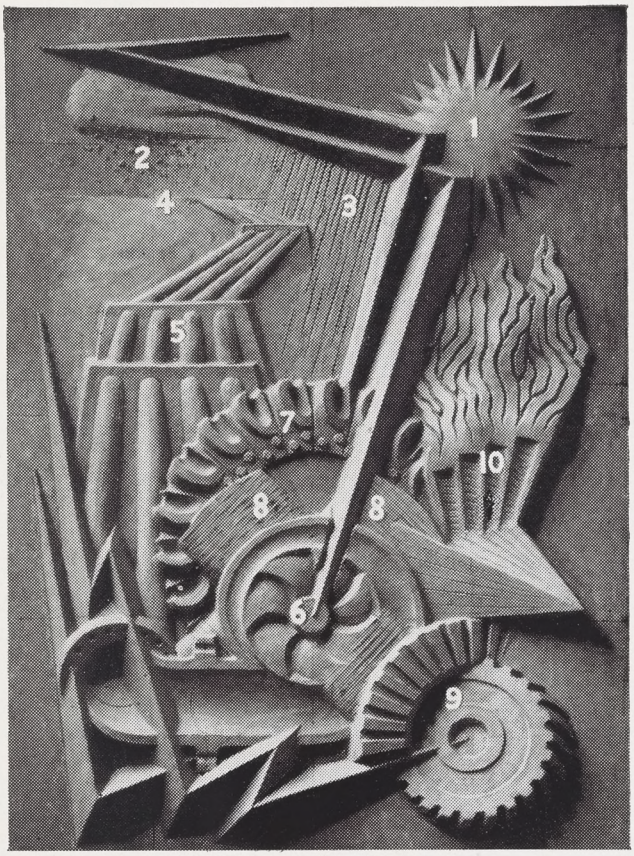
SCULPTURE TELLS STORY OF ELECTRICITY

The Pacific Gas and Electric Company's new $4,800,000 transformer and distribution center at Mission and Eighth streets in San Francisco is a stately symbol of the service of electricity to a great city. Because of its nearness to the city's famous Civic Center, special care was taken by the company to make this new Mission Station architecturally attractive.

Its design is a striking combination of dignity and strength. The building, 225 feet long by 150 feet wide and 60 feet high, is of steel and concrete construction. Exterior walls are of travertine and black-green pre-cast stone.

The Eighth Street wall features two large sculptural reliefs depicting the interrelated factors in the generation and uses of electricity. They were executed by Robert B. Howard from designs worked out by him with William Gladstone Merchant, architect. Both are members of S. F. A. A.

Using the numbers on the pictures at the right, Mr. Howard explains the meaning of the reliefs as follows:



"The panel shown on top portrays how the sources of energy above the earth's surface are converted by hydroelectric plants into controlled power. The sun (1) draws up moisture, which is precipitated as snow (2) and rain (3). From reservoirs (4) the stored flood waters pour through penstocks (5) to powerhouses. The tremendous force of the water—directed through turbines (6), Pelton water wheels (7) and generators (8) —produces power to operate the gears (9) and furnaces (10) of industry."

"The panel shown at the bottom deals with the sources of energy originating within the earth. Fuels are piped (11) to the surface to create flaming heat (12) in steam plants and force great turbines (13) to turn generators (14), thus producing electricity for community and industrial heat (15) and light (16) through incandescent filaments (17) and electric arcs (18)."

HONORARY LIFE MEMBERS

Through the years the Association has paid its highest tribute, Honorary Life Membership, to a distinguished few in recognition of outstanding service to the total membership.

On the present list of Honorary Life Members are:

WALTER S. MARTIN
F. M. McAULIFFE
JOHN FRANCIS NEYLAN
ANNE DODGE BAILHACHE
NEALIE SULLIVAN

Mrs. Bailhache has served on the Board of Directors of the Association for 14 years. From the time it was first given to S. F. A. A., she served as Director of Montalvo Foundation. In recognition of her long and valuable service to the Association, an Honorary Life Membership was recently given to her by the Board of Directors.

Nealie Sullivan, Executive Secretary of S. F. A. A., was given an Honorary Life Membership by the Board at its meeting in November. "Nealie," as she is fondly known by students, Association members and staff alike, has served both the Art Association and C. S. F. A. through many years. In 1941 she was given the title of "Executive Secretary." The wide scope of her knowledge of both the membership and of every detailed function of the Association, makes her service invaluable to S. F. A. A.

WELCOME NEW ARTIST MEMBERS

The Association is happy to welcome three new Artist Members: Lucy F. Coons and James D. N. Weeks . . . both of San Francisco, and Jean Taylor of Oakland:

"THE CONTEMPORARY ART SCHOOL"

The November issue of Arts & Architecture magazine featured an article by Douglas MacAgy on "The Contemporary Art School." In it he describes the basic philosophy behind the very broad curriculum offered by the California School of Fine Arts.

While a graduate of the school may practice his skill in a specialized field, says Mr. MacAgy, an effort is made at C. S. F. A. to give him an understanding of its significance in relation to all phases of current culture. He is taught to experiment with traditional skills and concepts to learn for himself their worth.

The students "may make exacting studies of anatomy, perspective, canons of proportion and composition . . . investigate city plans, architecture, sculpture, painting, music, literature, politics, economics and the social role of the artist in cultures from the late medieval to our own. In the process they construct three-dimensional models, 'perspective machines,' and formal studies of the conceptual arrangements of each period. When they emerge from these courses, they have a substantial leverage for their continuing essays into the undiscovered regions of the mind. . . . "

LITHOGRAPH SHOWN

ELIZABETH MAILLIARD

Elizabeth Mailliard, Mrs. William S. Mailliard, is a former C. S. F. A. student and an Associate Artist Member of the Association. Aside from managing a busy household that includes three small children, she finds time to do lithographs in her completely equipped home studio.

A semi-abstraction titled "Snows of Yesteryear" was shown this year in the 6th National Exhibition at the Library of Congress, where she was the only San Franciscan represented.

This same lithograph was selected from that show by the Carnegie Institute in Pittsburgh for a representative cross-section showing of the year's production in the various graphic media. The latter show will run through December 31.

PHOTOGRAPHS OF MENDOCINO

Last spring the first year class in photography under Minor White did a photographic interpretation of Mendocino county. From this field trip a show was made up which was shown at the San Francisco Museum of Art this summer. Currently this same photographic show is being exhibited at the Albright Art School in Buffalo, New York.

ART IN THE ALEUTIANS

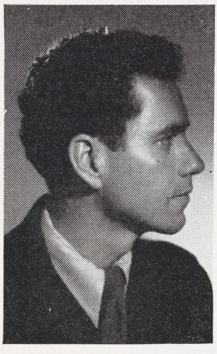
A vividly descriptive letter comes from Angela Minutoli Haines (artist member, S. F. A. A.), at Kodiak Island, Alaska. Her husband is Executive Officer of the Naval Air Station there.

" . . . the landscape is so magnificent, and the history so fascinating, dating from the days of the early Russian settlers sent here under the reign of Catherine the Great . . . it makes one want to paint everything in sight."

Since arriving in August, Angela has started an art course for beginners. There are Art Appreciation lectures and two practice classes for adults and children. In teaching an appreciation of abstract art she uses the old masters' compositions, showing them first as black and white line drawing, then with color and cubed form.

"I stress the fact that 'nature' is not organized . . . and that man must organize and make into an integration that small part of the universe which *he* chooses as his subject, within *his* self-limited area on *his* canvas. . . . "

LAWRENCE CALCAGNO



LAWRENCE CALCAGNO

Scheduled for January 4 through January 28 at the Lucien Labaudt Art Gallery is a showing of abstracts in oil, lithographs and etchings by Lawrence Calcagno.

Currently a student at C. S. F. A., Lawrence began painting during his three years in the Army. He won first prize in a national Army-sponsored art contest and his work was shown at the National Gallery in Washington, D. C., in 1945. His first one-man show was exhibited in New Orleans later that same year.

In addition to carrying a full course at C. S. F. A. Lawrence is a partner in the Darter Flower Shop, 780 Sutter Street. Here customers select their flowers while giving appreciative criticisms of his imaginative abstracts in oil displayed on the walls.

WARRINGTON COLESCOTT'S LONG BEACH SHOW

Ending December 15 was an exhibit of oils by Warrington Colescott, Associate Artist member of S. F. A. A., and art instructor at Long Beach City College. The eight oil paintings exhibited at the Chaffey College Art Gallery by Mr. Colescott represent his major canvases of the last two years. Many of these have been shown during that time in museum exhibitions in Southern California and San Francisco.

NEWS OF HARLAN JACKSON

News comes to us from Harlan Jackson, this year's winner of the Abraham Rosenberg Traveling Fellowship. Harlan is currently in Washington, D. C., on the first leg of his tour which will include the study of teaching procedures in art at Howard University in Washington, Dillard University at New Orleans, and the University of Atlanta. Later, he will proceed to Haiti and the Dominican Republic to observe at first hand the influence of African culture upon native painting.

His is a search for simple, fundamental, and primitive approaches to color and composition, through a study of history and anthropology. All of this he intends to interpret in his imaginative abstracts.

The Haitian Centennial Exposition, to be held in Port-Au-Prince beginning January, 1950, has asked him to exhibit his work there. The Haitian Republic is spending $5,000,000 on this exposition. Also, Howard University has expressed interest in obtaining one of his paintings, and he is scheduled to exhibit his abstracts next September at the Barnett-Aden Art Gallery in Washington, D. C.

"THE CAGE"

Workshop 20's by-now famous film production, "The Cage", continues to circulate in showings across the country.

It was completed in the spring of 1947 and since then has been shown twice at the San Francisco Museum of Art, then at the Hollywood Film Society, New York's "Cinema 16", University of Chicago, University of Minnesota, University of Washington, and earlier this month at a party in Washington, D. C., given by Caress Crosby.

Distribution of the film is handled by S. F. A. A. and by "Cinema 16" in New York City.

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